1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

535

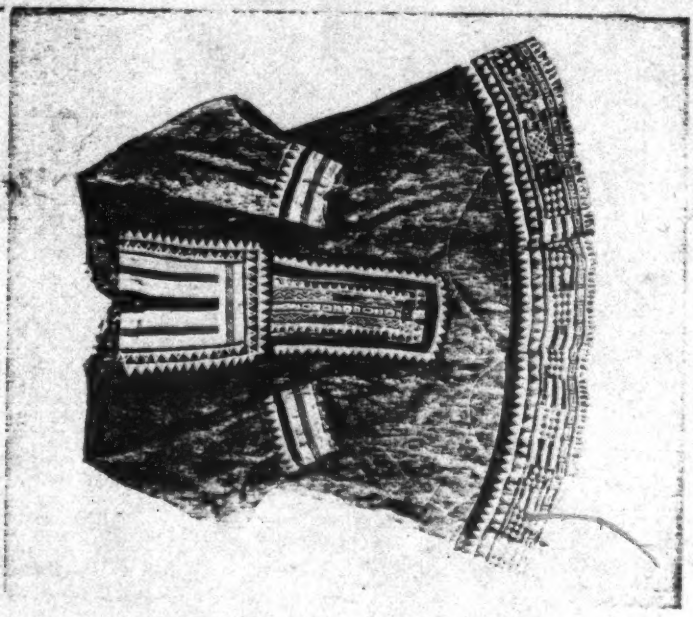

Fig. 2. Man's Diagonal-Jacket.

756

Fig. 1. Shaman's Jacket.

The Koryak.

[Facing p. 48]

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak T: Y4

If several boats participated in the capture of the whale, the master of the festival is the one who dealt the deadly blow with his harpoon. 796

The villages of the Maritime Koryak, especially their summer villages, are mostly situated on rocky shores rising to some height above the sea. From the roofs of the houses a wide view of the sea may be had. When the inhabitants of the village are out sealing, the women frequently go out and sit on the roof to await the return of the boats. When the women of a certain house discover their boats towing a whale, they put on their embroidered dancing-coats, trousers, and shoes, and masks of sedge-grass, take sacrificial alder-branches and fire-brands from the hearth, and go to

[335]

Fig. 26, *a* ($\frac{1}{11\frac{1}{12}}$), Doll representing Man in Dancing-Costume; *b* ($\frac{1}{21\frac{1}{12}}$), Man's Dancing-Trousers.

the beach to meet the whale. (The Koryak custom of bringing out fire-brands from the hearth to meet the newly married daughter-in-law or son-in-law is regarded as a sign that they now belong to the family hearth. In ancient times welcome and honored guests were in the same way received with fire-brands from the hearth.) If there is an old man who staid at home in the house, he also puts on a dancing-costume, a grass collar, and a grass girdle, ties plaited grass all over his dress, and takes a whip-like wand of plaited sedge-grass, which he brandishes, apparently to chase away evil spirits. The women and the old man are joined by women from other houses, also attired

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

796

in their festive coats; and all welcome the whale, dancing around the fire that is brought from the hearth, and is built up outside the house.

535 532 796

A man's embroidered dancing-coat is represented on Plate 1, Fig. 2 (opp. p. 48). Other parts of dancing-costumes are shown in Figs. 26 and 27. Fig. 26, *a* shows a doll made by the Koryak Ḷaḷu' from the village of Kamenskoye, and represents an old man dressed in a dancing-costume, and tied around with sacrificial grass; while Fig. 28, a reproduction of a drawing by the old Koryak Yulta of the village Kamenskoye, represents a scene after the capture

Fig. 27, *a* ($\frac{1}{11}$), Woman's Dancing-Coat; *b* ($\frac{1}{11}$), Woman's Dancing-Boot.

of a whale. In the middle, the whale is lying on grass, one side carved. On the right side of the whale a dog is being sacrificed. Two men are holding it, — one by the head, the other by the hind part, — and a third is holding a spear, ready to stab it. On the ground, near this group, is a dog already slaughtered. Around this central group, men with knives in their hands, and women, are dancing, forming almost a complete circle. On the upper and lower parts of the illustration four places are shown at which grass is spread. Usually the straw-like stems of *Elymus mollis* are used for this purpose. Slices of whale-meat, represented by a number of vertical lines, are spread on the grass; and people are standing near them. At the sides of the figure the owners of the skin boat are seen spreading out the harpoon-lines which were used in the capture of the whale, and which must be dried.

1: Jochelson E-5 (1900-01) 1908 RY4 Koryak RY4

● 535 The dramatic dances of children and adults, consisting in the imitation of the movements and sounds of animals, are the same with the Koryak as with the Chukchee.[1] Plate XL, Fig. 1, illustrates a dance of the Reindeer Koryak which I saw on the Taigonos Peninsula. Men standing in a row face a row of women, and men and women produce in turn guttural rattling sounds in imitation of seals, trample on one spot, bend and unbend their knees, and move their shoulders.

[1] See Bogoras, The Chukchee, Vol. VII of this series, p. 268.

17:Antropova E-4 (no date) 1964 RY4 Koryak RY4

of the legends describe the various adventures and tricks of the raven; they represent him as a cunning lecherous old man who constantly deceives his wife Miti and his numerous sons and daughters.

Some of the legends deal with the adventures of the raven's older son Ememkut (or Amamkut), a much nobler and more heroic figure than his father. The characters in the legends about the raven Kuykynnyaku and about Ememkut are half-human, half-animal: wolf-like, bear-like, fox-like, magpie-like and partridge-like creatures, a root-man, a grass-woman, and many others. These beings act like people, but they also possess the qualities of the animal or plant whose name they bear.

Historical legends, in contrast to the myths which are prevalent among all the Koryaks, are of a local nature: each territorial group of Koryaks has its own cycle of legends. The Chavchuvens, for example, have stories of clashes with Chukchi; the Apukintsy, of clashes with reindeer-breeding Chavchuvens; the Palantsy, of wars with the Evens. The legends of each cycle are centered about the figure of a hero, who is different for every Koryak group. He is called enkhivyl''yn (literally—"strong man," a term close to the Russian "bogatyr'").

However, the figures of the heroes of all legendary cycles are endowed with the same traits; there are also recurrent motifs, such as attacks on sleeping enemies, deception of enemies with the aid of dummies, or turning enemies to flight by hitting dry skins, creating the sound of footsteps of a rapidly approaching, noisy horde, etc.

Of special interest in Koryak folklore are stories about masters and their workers. These reflect the social stratification which was so pronounced among reindeer-breeding Koryaks at the time of the Revolution. A special subdivision of folk literature dealing with daily life consisted of tales about lucky and unlucky hunters. The Koryaks had also borrowed many Russian tales, but these were changed to such an extent that they were often difficult to distinguish.

The Koryaks had few proverbs and riddles. Their songs were also few.

Among their musical instruments, we must also mention, in addition to the tambourine, the vanniyayar—literally, "tooth tambourine." This was a device widely found in Siberia: it consisted of a bone or iron plate, with a little tongue cut out in the center. At the base of this tongue was a tiny hole, through which a cord of reindeer sinew was drawn. The plate is held between the lips and the cord is pulled. The vibration of the little tongue produces a low, monotonous hum, resembling the muted sounds of a tambourine; the mouth cavity serves as the resonator.

Dances were usually performed during the seasonal celebrations. These were ritualistic, almost always representing extremely naturalistic imitations of the movements of seal, bears, reindeer and ravens. They were accompanied with a characteristic, deeply guttural, hoarse singing. The dancers were chiefly women.

At the seasonal festivals there were also various games and contests: wrestling, foot races, reindeer and dog races, and tossing of people in seal skins.

The Koryaks produced a large variety of artistic objects of bone, skins, the skin and hair of reindeer, silk, copper and iron plates, etc. The men made bone tobacco boxes with carved or engraved figures of animals, birds and men; bone pipes, ornamented with lead or tin and decorated with figures of bears, wolves, dogs, reindeer, and seals. The women specialized in fur ornamentation with beads, silk and reindeer hair. The fur patterns adorning the hems of Koryak clothes and hats were in the form of mosaics of pieces of black and white reindeer fur. They were either geometrical (squares,